



## THIS WEEK AT THE THEATRES

**SALT LAKE THEATRE**—  
 Wednesday and Thursday evenings, "The Marriage of Kitty";  
 Friday and Saturday evenings and  
 Saturday matinee, "Under Southern Skies";  
**GRAND**—Tonight and through  
 Wednesday night, with a Wednes-  
 day matinee, "The Moonshiners";  
 Thursday, Friday and Saturday  
 evenings and Saturday matinee,  
 "A Jolly American Tramp";  
**LYRIC**—This evening and  
 through Friday evening, with a  
 matinee on Wednesday at 2:30,  
 "The Washington Society Girls."

The chorus of comment that has  
 gone up about the launching of the  
 so-called National theatre in New  
 York, one note has been dominant.  
 That is, the regret that the society,  
 rather than the artistic feature, has  
 been prominent. It has been gener-  
 ally pointed out, as was pointed out  
 in this department last week, that no  
 theatre can be a national theatre if  
 the society people of New York are to  
 say who shall and who shall not have  
 boxes, stalls and seats, and who shall  
 and who shall not appear on the stage.  
 If the society people want a theatre of  
 their own it is certain nobody will ob-  
 ject. They can do that by themselves  
 anywhere they please, but they have  
 no right to call their theatre the na-  
 tional theatre, for it will not be any-  
 thing of the sort.

Richard Mansfield and his company  
 passed through Ogden yesterday in a  
 special train en route for San Fran-  
 cisco. Thus Richard fails to give Salt  
 Lake as much as a pleasant look this  
 season. Two or three years ago he  
 gave several performances in a row  
 here. They failed to attract the rat-  
 tonage to which Richard thought they  
 and he were entitled, as he made Salt  
 Lake a one-night stand on his last ap-  
 pearance. The theatre was jammed to  
 the doors, too, so it is hard to under-  
 stand why he is entirely blotted out  
 of the Mansfield map now. Perhaps the  
 weather last time was bad, or per-  
 haps the stage doorkeeper had blue  
 eyes instead of brown. The curtain  
 was rung up a second early or a  
 second late. Anyway, we are sure  
 Richard has a perfectly legitimate ex-  
 cuse. H. E. Dunn, the well known and  
 highly esteemed revelling agent of  
 the Short Line, met Mansfield at  
 Green River. Rumor has it that  
 Dunn asked for the assignment be-  
 cause he is particularly fond of the  
 play Mansfield serves on his private  
 car. Dunn has had a chance at that  
 play.

Henry W. Savage made a one-night  
 stand of Salt Lake last week too. Yet  
 Salt Lake has always been very kind  
 to the Savage productions, though it  
 must be a limited number. Savage has  
 yet to attach his name to anything  
 that wasn't worth the money. There  
 must have been some routine exigency  
 that made the curtaining of "The Shog-  
 un" engagement necessary.

An important announcement of the  
 week was that the Orpheus club  
 will join the Salt Lake Symphony orchestra  
 in the first concert of the season to  
 be given early in December at the The-  
 atre. The programme will be an  
 announced later. Richard's suc-  
 cess in a manner that gives great  
 pleasure to Director Sherrill and the  
 outlook for a successful season, from  
 both artistic and financial stand points,  
 could hardly be better.

The Humboldt Times of Eureka, Cal.,  
 has the following complimentary note  
 about the four young boys who left  
 Salt Lake two years ago to make a  
 showing of the world under the name  
 of the Apollo quartette. The boys are  
 Bonham Johnson, Jack Farrell, Edward  
 Thomas and Charles Ewing. In a  
 letter written recently Mr. Johnson  
 states that the quartette has met with  
 the greatest success from British Col-  
 umbia down the coast. They expect  
 to be home some time within a few  
 months on their way east.

The biggest number on the bill is  
 the Klipper Four, a male quartette of  
 white men with voices which have  
 grown rich, round and mellow through  
 years of training, and who are musi-  
 cians with rare talent executing solos,  
 duets, trios and quartettes upon the  
 violin, guitar and autoharp in a man-  
 ner that made a decided hit last even-  
 ing. The music which they render is  
 of a high grade and is occasionally in-  
 termingled with southern melodies and  
 other light work with fetching ef-  
 fect. Their rendition of the steele song  
 "The Prince of Pilsen" and "Old Hel-  
 delberg" is simply great.

## PROMISE OF THE THEATRES.

"An altogether delightful play" is the  
 universal sentiment of the immediate  
 audiences which have witnessed the in-  
 ternational comedy success, "The Mar-  
 riage of Kitty," which will be pre-  
 sented at the Salt Lake theatre on Wednes-  
 day and Thursday by the Jules Murray  
 Comedy company, headed by Miss Alice  
 Johnson. This play was an instant hit  
 last season, and is extending its terri-  
 tory this year with a like result. The  
 play depends largely upon the ability  
 of the members of the company, and  
 this fact has been carefully considered  
 by Manager Jules Murray, whose many  
 ventures in the theatrical world de-  
 mand an unerring knowledge of plays  
 and the selection of players.

To a discriminating audience "The  
 Marriage of Kitty" appears irresistibly  
 and the favor of life on the continent,  
 with its manners and conventionalities,  
 brings up the memories of travels read  
 of or experienced. The last two acts  
 at Kitty's villa at Lake Geneva, give an  
 opportunity for scenic picturesqueness.  
 The immense success of this play last  
 season proves that this style of high-  
 class, pure, wholesome comedy finds  
 favor everywhere. There is much in-  
 terest in the announcement of its ap-  
 pearance at the Salt Lake theatre on  
 Wednesday and Thursday with charm-  
 ing Alice Johnson at the head of an  
 excellent company of comedians which  
 Manager Jules Murray has provided for  
 this successful play.

One of the most successful plays to be  
 presented in our city this season is  
 "Under Southern Skies," which will ap-  
 pear at the Salt Lake theatre on Fri-

day and Saturday next. "Under South-  
 ern Skies" is one of the largest and  
 most expensive dramatic companies  
 now traveling, as the company numbers  
 twenty-five men, twenty-three of  
 whom appear in the evening parts, and  
 every piece of scenery used in the pro-  
 duction is carried with the company.  
 "Under Southern Skies" is now in its  
 fifth season, having had four phenom-  
 enally successful seasons in the east.

"Under Southern Skies" is from the  
 pen of Little Blair Parker, who also  
 wrote "Way Down East" and it is a  
 true and interesting picture of the  
 south as that now famous play is of  
 New England.  
 The story of the play is a very strong  
 and interesting one and is one that is  
 peculiarly southern. Its characters are  
 distinct types of southern people—  
 of them being highly diverging. A Hal-  
 low's celebration and pumpkin dance  
 are among the most attractive features  
 of the performance.

Miss Roselle Knott, who is starting  
 this season in Knight, Shipman & Col-  
 vin's grand production of "When  
 Knighthood Was in Flower," has prob-  
 ably received a more laudatory criti-  
 cism as any living actress. More es-  
 pecially as "Mary Tudor" in her pre-  
 sent play has her work been favorably  
 criticized. The following expression  
 from one of the best critics of the day  
 and a severe one, seems to best set  
 forth the opinion of theatre-goers in  
 general. "The play 'When Knighthood  
 Was in Flower' affords many theatrical  
 opportunities, and these Miss Knott  
 avails herself. Her embodiment of  
 Mary Tudor crystallizes into one en-  
 vying personality the attributes of au-  
 thority, impetuosity, intrepidity, force  
 of will, gleeful caprice alternating with  
 tenderness, and ardent passion tem-  
 pered with both sweetness and mirth.  
 She presents a woman who loves, and  
 who, amid enemies and perils, has the  
 courage of her love. It seems probable  
 that her impersonation shows her per-  
 sonal ideal of womanhood and is but  
 little, if any, removed from a revela-  
 tion of her actual self. It certainly is  
 an interesting and winning image of  
 feminine variety, integrity, fidelity, ro-  
 mantic ardor and feminine charm."

Henry W. Savage's production of  
 George Ade's highly successful comedy,  
 "The College Widow," comes to the  
 Theatre Thanksgiving day. The un-  
 paralleled box office returns enjoyed  
 by the attraction in New York and Chi-  
 cago are being repeated on tour, and  
 the satisfaction which the performance  
 gives is in consonance. It is a brilliant  
 and breezy play, filled with types of  
 American character that one meets  
 every day. A perfect reflex of life in  
 an inland college town, its exquisite  
 humor, pat situations, and stirring cir-  
 cumstances, contribute in making it the  
 play of the decade. It is exploited in  
 the usual Savage way, which means that  
 every detail is given proper attention.  
 The organization presenting Mr. Ade's  
 comedy is in all respects efficient.

"The Moonshiners," the successful  
 and popular melodrama, comes to the  
 Theatre Thanksgiving day. It is interest-  
 ing and intense throughout. From the  
 rise of the first curtain until the fall of  
 the final one the expectation and suspense  
 of the audience is kept at a high pitch  
 by a succession of thrilling situations  
 through which runs the prettiest love  
 story ever written. The play is entirely  
 free from situations which cannot be  
 reconciled to human consistency. The  
 situations and climaxes throughout,  
 while being thrilling in the extreme,  
 are free from the impossible and are  
 only such as would and do occur in the  
 country where the story is taken. This  
 is one of the chief charms of the  
 play, and has gone far to make it the  
 foremost play of its kind.

In Happy Jack Manager U. D. New-  
 ell presents a character here who will  
 win for Edward E. Kilday's play, "A  
 Jolly American Tramp," an enviable  
 reputation when the comedy success  
 is presented at the New Grand theatre  
 for three nights commencing Thursday.  
 No more quaint conceit has been  
 offered than "play-going public," yet  
 underlying all the bombastic preten-  
 sions and grandiose made by the tramp,  
 there will be found a heart that is in  
 its right place. Flashes of wit fall  
 from the lips as gently as do the rain-  
 drops in a summer shower, and touches  
 of pathos illumine the pathway to duty

ing effects as well as novel situations.  
 The cast is said to be an admirable  
 one. Seats for theatre or box parties  
 can now be reserved.

What may be considered as a posi-  
 tively entertaining and novel perfor-  
 mance was seen at the Lyric yesterday,  
 when the "Washington Society Girls,"  
 made their first appearance in this city,  
 and while a new company this season,  
 they have been winning great prestige  
 along the line.

The organization is one of the largest  
 on the road, numbering forty people,  
 thirty of which are pretty, vivacious  
 show girls, covered in the latest crea-  
 tion of the dressmaker's art.  
 The two bachelors, "Oh, What Joy!"  
 and "Raumer's Alley," are new and  
 up-to-date, full of bright hits, and the  
 musical portion is of a better character  
 than is usually heard in this style of  
 entertainment.

The vaudeville portion of the bill  
 is composed of some of the very best  
 specialty stars, among whom are Grace  
 Mantel, high class singer; Agnes Beh-  
 ler, the American chansonnète; West  
 and Williams, comedians and parody  
 singers; the marvelous Eldora in won-  
 derful juggling feats; Lynette Sisters,  
 singing comedians; Lew Adams, the  
 clever German comedian; Dave Marion,  
 singing comedian, in his original and  
 highly successful act, "Moving Day,"  
 and as an added feature, Ah Ling Foo,  
 the mysterious Chinese conjurer.

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ROSELLE KNOTT,  
 In "When Knighthood Was in Flow-  
 er" at Salt Lake Theatre,  
 Nov. 27-28.

FROM BEHIND THE CURTAIN.  
 Mme. Sembrich arrived yesterday on  
 the French liner La Savoie, and on  
 Tuesday she will appear in Carnegie  
 hall in her annual recital of modern  
 and classical music.  
 Whatever may be said or canted  
 about new schools of singing or  
 mouthed about "later scientific de-  
 velopments," Marcella Sembrich remains,  
 as far as singing itself is concerned,  
 the greatest living exponent of the art.  
 When she retires there will remain no  
 one to exemplify in all its purity that  
 style of easy and beautiful tone pro-  
 duction and that mastery of florid vo-  
 calization which in the eyes of our fa-  
 thers were regarded as essential to a  
 great singer.

Marcella Sembrich's recitals are,  
 therefore, attended by hundreds of stu-  
 dents, who are fully aware that even  
 if they be their most cherished ambition  
 to sing the most dramatic of Vagner-  
 ian parts in the most German of  
 ways, the foundation of their training  
 must still be based on the enduring  
 truths and defined knowledge discov-  
 ered by the older Italian masters.

"It was not always thus," said An-  
 dreas Dippel at the Astor, the other  
 day as he handed the waiter a thou-  
 sand-dollar bill to pay for his lunch.  
 "I remember the time when I was  
 engaged at the Bremen theatre as a  
 tenor at a salary of \$25 a month and  
 twenty extra performances at \$150 also  
 guaranteed, making all in all fifty-five

Two former newspaper women are  
 now singing grand opera roles for Man-  
 ager Henry W. Savage. These are Miss  
 Gertrude Rennyson, daughter of the  
 late Captain Rennyson, editor of the  
 Norristown, Pa., Times, who gradu-  
 ated from the New England conservatory  
 before going to Paris, and Miss  
 Claude Albright, daughter of J. C. Al-  
 bright, editor of the Albuquerque Regis-  
 ter, New Mexico. Both Miss Ren-  
 nyson and Miss Albright were society  
 and music editors before going abroad to  
 study for the grand opera stage.

One of the pleasant duties of Miss  
 Louise Forde, as the efficient chaperon  
 in the "College Widow," is to greet with  
 a kiss each of the boys returning to  
 Atwater college at the beginning of the  
 term.  
 This is also pleasant for the boys.  
 To call this a pleasant duty for Miss  
 Forde without that young woman's  
 consent leaves a doubt in the mind  
 whether it is really such happy work  
 for her.

You see, she has to pass around  
 twelve or fifteen of the prettiest en-  
 braces in the short space of ninety sec-  
 onds—rather rapid work even for one  
 with the vast experience that has come  
 to Miss Forde during her long engage-  
 ment with "The College Widow."  
 Miss Forde makes a very charming  
 chaperon, however, and it is needless to  
 say that no one ever saw any of the  
 young men in the cast flinch at the  
 ordeal of greeting her.

The "blackbirds," "canaries" and the  
 "owls," and even dainty "Jenny Wren,"  
 from Henry W. Savage's "Woodland"  
 company, were out in force at the La-  
 tonia race track last week and when  
 Woodlands galloped home a winner,  
 there was long and loud applause from  
 the end of the grand stand where the  
 party of beauties flocked together, for  
 they all had a bet on the winner—out  
 of sentiment, you know. When the first  
 prize was quoted against the horse carry-  
 ing the sentiment hand, the horse was  
 all there. And he brought home the  
 "wampum," Helen Hale, the Jenny  
 Wren of the company, got as good as  
 \$3 to 1 for \$50, and the others bet all the  
 way from a five-spot to twenty-five at  
 the prevailing odds. Harry Bulger, the



ALICE JOHNSON,  
 In "The Marriage of Kitty" at the Salt Lake Theatre.

to filter through the theatre to the ef-  
 fect that the quartette was to be cut  
 out. The four vocalists, however, de-  
 termined not to be deprived of such  
 great gain, so we all hid away from the  
 stage manager so that he could not  
 give up the dreaded notice.

"The evening of Possart's debut we  
 crawled into the theatre, but even then  
 prompt action was necessary, so we de-  
 termined not to wait until the third  
 act, but to sing the quartette in the  
 first and get it done with, Possart or no  
 Possart."

Possart declaimed. We sang behind  
 the scenes. Possart was surprised and  
 vexed. It was an effect that was new  
 to him, but we got the money."

Harold Bauer, the pianist, lost some  
 of his respect for the American sense  
 of humor, as a result of an interview  
 to which he submitted while in Worces-  
 ter, Mass., where he gave his first con-  
 cert of this year's tour. Tracked to his  
 room by a newspaper man, Bauer un-  
 derstood his opinions about the Amer-  
 ican girl, chatting in a facetious vein  
 and never dreaming to see his views in  
 print. His surprise, therefore, was  
 something marked when he encoun-  
 tered in type of the blackest variety  
 the information that "Bauer tells of his  
 wife ideal—Must be American, but  
 mustn't be too intelligent—Pleasant  
 things are essential, but all beauties  
 are barred." With blanched expression  
 the pianist read on that he "had been loved  
 and admired by many women," but  
 that he "is seeking the one girl over  
 ocean and mountain and desert and  
 valley." Moreover, the naive state-  
 ment was attributed to him that his  
 arms, legs, hair and body are insured  
 for \$100,000. Bauer, it is not surprising  
 to learn, was furious at the reporter,  
 and the reply which he wrote, the re-  
 porter was a genuine philippic. The pianist  
 doubtless consoled himself, how-  
 ever, with the flattering notices which  
 his festival playing aroused.

There is one highly amusing situation  
 in "The Grafters," the new musical  
 comedy by Gus F. Steele and W. C.  
 Polla, in which "Hap" Ward is start-  
 ed, and the reply which he wrote, the re-  
 porter was a genuine philippic. The pianist  
 doubtless consoled himself, how-  
 ever, with the flattering notices which  
 his festival playing aroused.

In the piece Mr. Ward is a tramp  
 whose specialty is swindling a long-lost  
 cousin in every way with money he  
 needs.

"What's your name?" he asks.  
 "Smith," replies the victim.  
 "That's strange," says the grafter,  
 "my name's Smith, too."

Toward the end of the piece one of  
 the grafter's victims, who has long been  
 bored by his wife's aristocratic pre-  
 tensions, employs the grafter to take  
 her down a bit by forging a disgraceful  
 relationship with her family. It need  
 not be added that the grafter does so  
 much to the chagrin of the lady and to  
 the amusement of the audience.

There are fewer songs in "The Graft-  
 ers" than there were in the Ward &  
 Vokosky show, but most of the few are  
 taking, particularly Mr. Ward's "I  
 Could Use Five" and Miss Daly's "Lit-  
 tle Mary Wise." Here are one or two  
 samples of the quality of Mr. Steele's  
 wit.

"John D. Rockefeller has a dollar for  
 every hair you have on your head."  
 "Well, I have a dollar for every hair  
 John D. Rockefeller's got on his head."  
 "I married just for fun."

"Then why do you want to get a di-  
 vorce?"  
 "That's where the fun comes in."

Two former newspaper women are  
 now singing grand opera roles for Man-  
 ager Henry W. Savage. These are Miss  
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Miss Maude Adams Tells How the  
 Character of Peter Pan Ap-  
 pealed to Her.

Miss Maude Adams has another em-  
 phatic dramatic success to her credit  
 in Barrie's comedy of "Peter Pan." Her  
 acting of it has brought a holiday  
 crowd and a Christmas spirit to the  
 Empire theatre six weeks ahead of  
 time.

Just how Miss Adams came to antici-  
 pate the calendar in this way and her  
 sensations in doing it she explained the  
 other afternoon to a New York Herald  
 reporter.

"One afternoon last year," said Miss  
 Adams, "while I was playing 'The  
 Little Minister' and 'Op o' Me Thum' at  
 the Empire theatre, Mr. Frohman  
 called to have a talk about plans for  
 my coming season. He told me he had  
 'As You Like It' in mind for me, also  
 another Shakespearean play and one  
 of the old comedies. He said he would  
 on the following afternoon show me  
 some of the scenes in the Shakespearean  
 plays and we would then decide upon  
 the work in which I would appear."

"The budding playwright shows an  
 amazing ignorance. The stock market,  
 the gold fields, diplomacy, war—what-  
 ever he takes up he mashes with glaring  
 errors. Not till he has learned his ar-  
 tides he perceives the essential need of  
 accuracy."

"The other day I read a manuscript  
 play dealing with the sea. Such sea-  
 manship as the author displayed!"  
 The captain shouted in the second  
 act to the mate:

"Are you bringing in the blunt end of  
 the sharp end of this ship?"  
 And in the third act, when the  
 mate wanted the ship stopped, he  
 yelled:

"Whoa, whoa!"  
 Wilton Lackaye spent the brief in-  
 terval between his appearance with the  
 original cast in "Tribby" at the New  
 Amsterdam theatre last spring and the  
 opening of his season in "The Pit" in  
 the west on Aug. 11, at his summer cot-  
 tage on Long Island. He announced to  
 his wife one evening that he was going  
 duck shooting, and intended to do so.  
 But he met Quincy Bass, an old friend,  
 and sat in a square of cards all night.  
 Knowing he must square himself with  
 his wife, he called up a game dealer  
 and told him to send half a dozen  
 ducks to his house. Later he got his

thought there was something wrong  
 this morning when that manager fel-  
 low threw a roll of paper across the  
 desk at me and got up to bang me. This  
 old man part; you'll be with us  
 next week."

"Talk about the immorality of the  
 stage!" said De Wolf Hopper, star of  
 "Happyland," recently to the New  
 York World. "Why, there is more of  
 the female form divine to be seen on  
 Broadway than in almost any theatre  
 in town. Between nice skirts, habit  
 backs, flatiron buildings, and peek-a-  
 bio waists, women don't leave much to  
 the imagination now-a-days. If the  
 present vogue of semi-nudity con-  
 tinues, it won't be long before clergy-  
 men will be sending their children to  
 the theatre to keep them off the  
 streets."

Arrangements are being made for a  
 testimonial performance for the widow  
 of William A. McConnell, who died  
 several weeks ago. Daniel Frohman  
 will act as chairman and Julius Cahn  
 as treasurer. Lew Fields and Oscar  
 Hammerstein have offered Lew Fields  
 theatre, and the performance will be  
 given at the New York City Opera house  
 on Nov. 16. Julius Cahn will receive subscrip-  
 tions as well as orders for boxes and  
 seats.

Very few changes were made in the  
 cast of "The Heir to the Hoar" during  
 the winter and summer run of that  
 sensation in doing it she explained the  
 other afternoon to a New York Herald  
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 other afternoon to a New York Herald  
 reporter.

"One afternoon last year," said Miss  
 Adams, "while I was playing 'The  
 Little Minister' and 'Op o' Me Thum' at  
 the Empire theatre, Mr. Frohman  
 called to have a talk about plans for  
 my coming season. He told me he had  
 'As You Like It' in mind for me, also  
 another Shakespearean play and one  
 of the old comedies. He said he would  
 on the following afternoon show me  
 some of the scenes in the Shakespearean  
 plays and we would then decide upon  
 the work in which I would appear."

"The budding playwright shows an  
 amazing ignorance. The stock market,  
 the gold fields, diplomacy, war—what-  
 ever he takes up he mashes with glaring  
 errors. Not till he has learned his ar-  
 ticles he perceives the essential need of  
 accuracy."

"The other day I read a manuscript  
 play dealing with the sea. Such sea-  
 manship as the author displayed!"  
 The captain shouted in the second  
 act to the mate:

thought there was something wrong  
 this morning when that manager fel-  
 low threw a roll of paper across the  
 desk at me and got up to bang me. This  
 old man part; you'll be with us  
 next week."

"Talk about the immorality of the  
 stage!" said De Wolf Hopper, star of  
 "Happyland," recently to the New  
 York World. "Why, there is more of  
 the female form divine to be seen on  
 Broadway than in almost any theatre  
 in town. Between nice skirts, habit  
 backs, flatiron buildings, and peek-a-  
 bio waists, women don't leave much to  
 the imagination now-a-days. If the  
 present vogue of semi-nudity con-  
 tinues, it won't be long before clergy-  
 men will be sending their children to  
 the theatre to keep them off the  
 streets."

Arrangements are being made for a  
 testimonial performance for the widow  
 of William A. McConnell, who died  
 several weeks ago. Daniel Frohman  
 will act as chairman and Julius Cahn  
 as treasurer. Lew Fields and Oscar  
 Hammerstein have offered Lew Fields  
 theatre, and the performance will be  
 given at the New York City Opera house  
 on Nov. 1